



## DRAMA

party of forty the other night, in honor of Mrs. Ogden Goelet's daughter, at which Mr. and Mrs. Cornelius Vanderbilt, jr., and the twin daughters of Mrs. Ogden Mills were among the guests.

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**MUSICAL MENTION.**

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The great musical artists of the world are not any more free from superstition than other people—if anything, they carry shades

their Superstition to the extreme. A story regarding Ossip Gabrilowitsch, the pianist, is a case in point at the present time as an illustration of his inclination toward the superstitious.

At one of the New York recitals there was a tedious wait before Gabrilowitsch appeared on the stage. The audience did not know what was up, but in the artist's dressing room all was commotion. He had lost his gold locket and refused to commence the concert until it was found.

It was a gift from Leschetzky, and the great teacher, who was present, had become enraptured with Gabrilowitsch. It was handsomely inscribed and within were two locks of hair; one quite white and the other black. The gift was the work of Liszt and Rubinstein, which Leschetzky generously shared with his favorite pupil, who values the gift with almost super-

would be too nervous to play if deprived of it. He has always had it with him at all his concerts in this country, and it was not rained out of him. He was very nervous. His valet had carelessly left it at the hotel, and Gabrieliwisch played with more confidence than he had for some time. The hour's delay he caused the audience.

One of the best known local concert soloists, Miss Helen Schuchman, who was singing concert by Mr. and Mrs. George Henschel, said that she regretted exceedingly that she had not been able to sing, and to prevent her hearing them. "I can always learn something from hearing them sing," she added. That is the true artistic spirit. There is no school, no teacher, so good as listening to artists of such ability as these. It is the only opportunity for the opportunity of hearing, intelligent appreciation and the power to absorb all that one can from among the factors that make a great artist.

Miss H. Thodora Wight, contralto, sang the three songs from some verses of Helen Schuchman, and was followed by Mrs. Berenice Thompson, at the Friday Morning Musical Club last week. Mrs. Thompson sang the same three songs.

The Washington Saengerklub will give

its last musical entertainment this season at its club house tomorrow evening. Mr. Henry Xander, the musical director, has prepared an excellent program, and has secured as soloists Master Clinton Baringer, violinist; Mrs. Wm. T. Reed, contralto; Mrs. Kitty Thompson-Berry, soprano; Thos. E. Turpin, tenor; Daniel A. Miltrick and Otto Luebkeert, baritones. The program will be as follows: Chorus, "My Old

Kentucky Home, arranged by Van der Smissen. The program was introduced by the tenor, Master R. Clinton Baringer piano accompaniment, Master Edwin G. Ballinger, contralto solo, "The Lord Is My Light," by the organ, Wm. W. Ballinger, soprano solo, "A Son of the Desert," Phillips, Daniel A. Millrick; soprano solos, a. "Thou Art My Father," A. D. Adams, The A. D. Adams Quartet, Mrs. Kitty Thompson-Berry; tenor solo, "I Love You," Thomas E. Turpin, piano accompaniment, Mrs. E. E. Turpin, Otto Luckert; quintet, "Allegro Moderato," Reissiger, J. Finckel, C. Donch, E. Schmitt, D. Schmitt.

The Damosch Society has engaged two of the best of New York singers for the first concert of the season, Mrs. E. E. Cummings, soprano, and Mr. McKenzie Gordon, tenor. The concert is slated for April 17, at the Congregational Church.

The following program was rendered: Barcarole, Nevins, Mrs. Frank Byram, a. "The Wooded Hills," Mrs. Byram, a. "Gavotte," Jeffery, Miss Anna Marshall; quartet (mixed), "Where Are You Going," Mrs. Byram, Mr. McKenzie Gordon, Miss Mary Wilgate, Mr. Frank Myers, Mr. Sel-

held; Invocation From Cecilian Mass, Gounod, Mr. W. H. Scholz; "My Heart at Thy Sweet Voice," Saint Sacs, Mrs. Ivy Herndon; "Shade of the Cross," Adagio, Mr. W. H. Scholz; Mr. Frank Meyers; Trumpet and Finale, from quartet, Beethoven, Mr. Raphael Koester (violin), Mr. W. H. Scholz (viola), Miss Florence Wieser (cello), Mr. A. C. Gluss (bass).

Special engagements have been made with Miss Anita Gluss, harpiste of St. John's Church and late of New York, to play the harp at St. Paul's Church, and Miss Gluss will play the harp on Sunday evening, and at Calvary Baptist Church Easter Sunday evening. Miss Gluss will play the harp at the usual services during the day

The First Presbyterian Church choir, under the direction of Mr. George Lawrence, Mr. Paul Sperry, organist, will sing tomorrow evening at 8 o'clock, "The Crucifixion," music. At the morning service "Calvary," arranged for solo and chorus; "The Palms," also arranged solo and chorus, and at the afternoon Miss Mary Elizabeth Byrne will sing "The Crucifixion." The soloists are Mrs. Louise Murphy, Mr. George Wright, Miss Byrne and Mr. Lawrence. The same program will be repeated at the evening service.

"The Crucifixion," by Stainer, will be sung at St. Andrew's Church by the choir Good Friday evening at 8 o'clock. The soloists will be Douglas G. McRobert, the Congregational choir and the Chorus G. McRoberts and Miss Virginia Powell Goodwin of St. Andrew's choir. A portion of the Georgetown Orchestra will accompany.

Jenny Lind Muller-Green of Baltimore, organist, will appear in a recital to be given

at the first Presbyterian Church next Tuesday evening and the director, Mr. Geo. Lawrence. She will be assisted by Mr. William E. Green, violinist, of Washington; Miss Mary E. Green, pianist, of the first Presbyterian Church choir; Miss Mary Mackenzie Byrne, Mrs. Inez Seymour MacConnell, soprano; Mr. George Wright, baritone. Admission to this recital will be by card.

**In Vaudeville.**

From the New Orleans Times-Democrat.

Said a popular comedienne recently: "Most actresses who have made a success in the legitimate imagine they can rush right off and do the same thing in vaudeville. The truth is, the conditions are curiously different. From beginning to end every move is with a purpose and a reason. A novice standing in the wings is not totally unknown to the other stage world of her experience, and the effect upon a novice standing in the wings is terribly bewildering. You see, the evening's entertainment is divided into probably eight or ten specialties, each of which is given by a different artist. Naturally, every artist is anxious to make the most of his or her limited time, and their acts are not so much a series of things as they are a series of essentials. In that connection and

absurd little incident came near causing me to fall the night I made my own debut in vaudeville. The audience, some of whom were already asleep, was presiding on the bill by a clever acrobatic party, who had exactly eighteen minutes for a performance that ought to have lasted an hour. I was hovering in the wings, very nervous, when they said, "The audience is asleep. One of those poor people filled me with dismay. They gasped and panted like porpoises, but, worst of all, they had a sort of clock dial in a table they used, and the chief performer, who was a very strong man in an organized undertone to enable him to keep track of the act. 'Eight!' he wheezed in mid-air, where he was turning flip-flops,